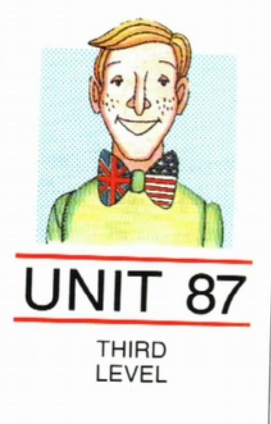
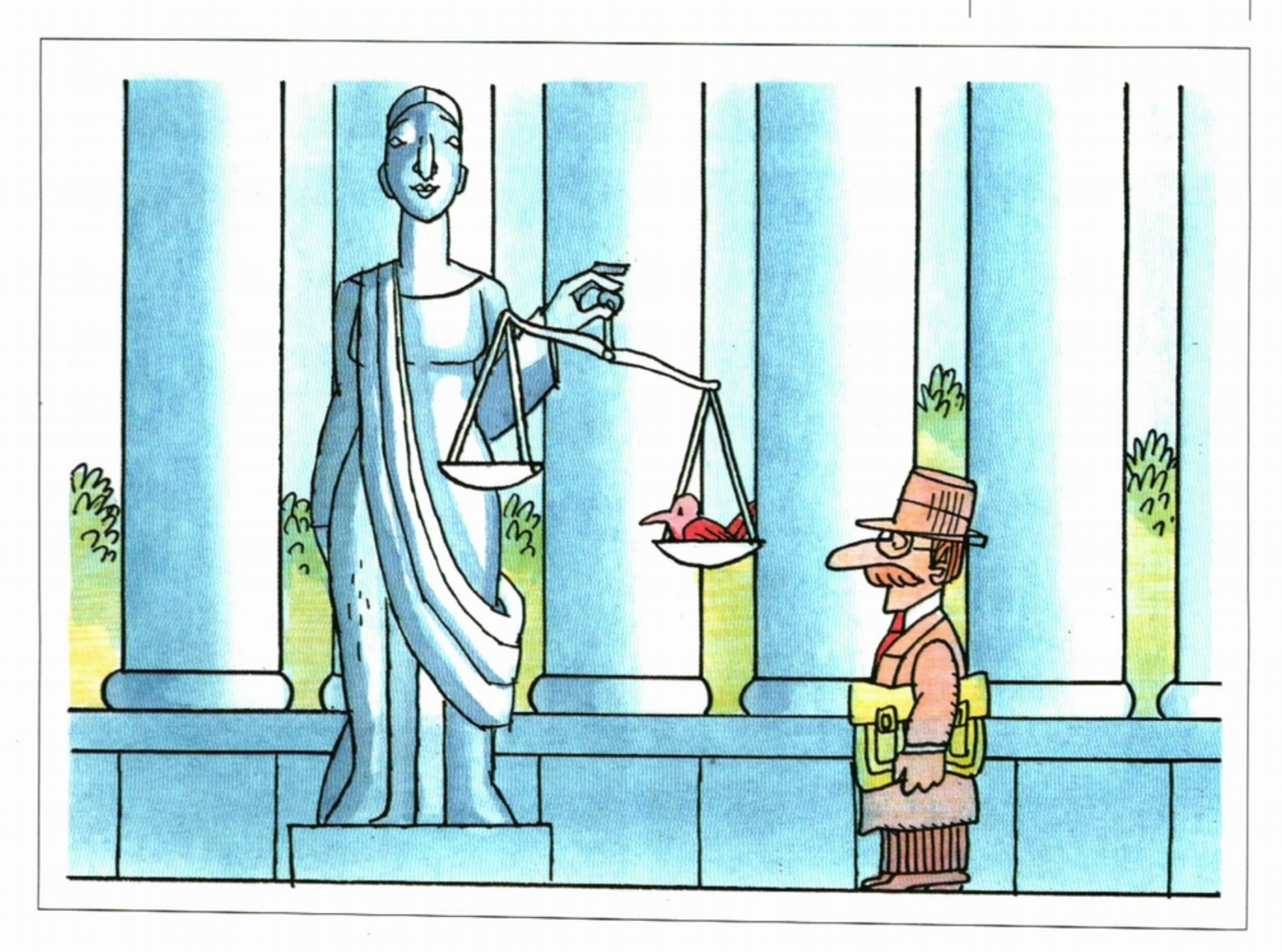
Un férreo mundo de papel

Ahora se trata del complejo universo de la burocracia, pero además también de sus conexiones con el mundo de la ley y la justicia. Por un lado, encontrará a un inglés que quiere ir a Estados Unidos, y en la embajada americana obtiene información acerca de visados, pasaportes y otros documentos. Por otro lado, viajará en compañía de una familia que, de regreso de sus vacaciones, tiene que enfrentarse no sólo con desagradables formalidades aduaneras, sino también con la policía de tráfico. La conversación, ambientada en una oficina pública, le presenta la aventura casi kafkiana y hasta paradójica de una señora que busca un impreso para solicitar el permiso internacional de conducir. Naturalmente, las situaciones reales aquí descritas tienen la finalidad de contribuir a mejorar su dominio del léxico y de la sintaxis en tales circunstancias. El objetivo de la sección Grammar es similar; allí hallará una útil guía para el uso del genitivo y de las proposiciones implícitas introducidas por los participios. La ley y la justicia vuelven nuevamente en la sección Reading, que tiene como protagonista al más agudo investigador privado del Londres victoriano: Sherlock Holmes.



UNIT 87

THIRD LEVEL

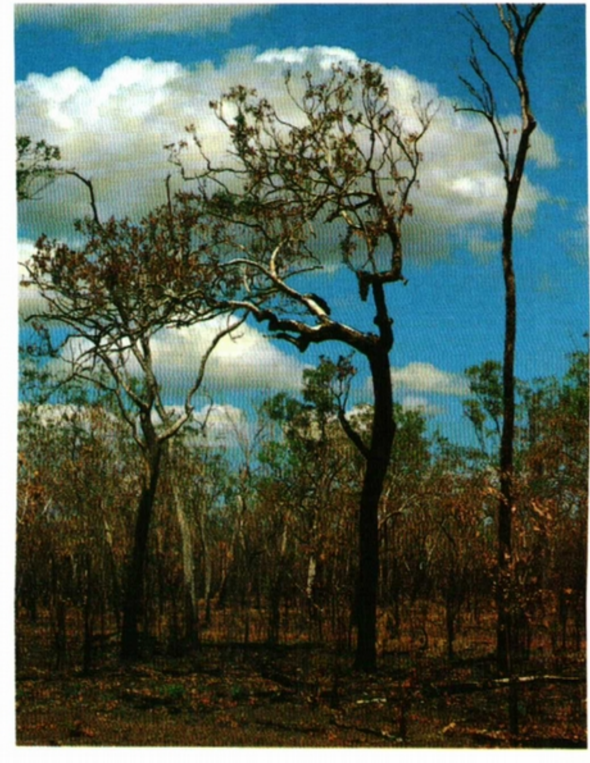


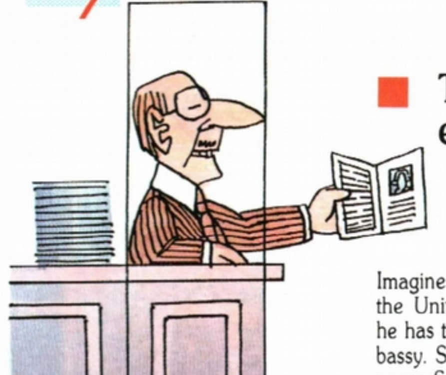
Territorio del Norte, un resumen de Australia

Ubicado en el centro de la isla, entre Australia Occidental, Australia Meridional y Queensland, el Territorio del Norte tiene límites perfectamente trazados a escuadra por tres de sus lados, mientras que el cuarto resulta del todo irregular: es el que corresponde a la península de Arnhem, que penetra en el mar de los Arafura. En este extremo, las condiciones climáticas permiten una vida más agradable, mientras que en el interior, recorrido por un altiplano desértico y estepario, reina una naturaleza severa y hostil. Pero es precisamente aquí donde se halla el corazón rudo y salvaje de Australia: el que sus habitantes llaman 'red heart'. En las imágenes, la región conocida como Arnhem Land, donde se pueden encontrar termiteros mucho más altos que un ser humano.









The passport's expiry date

Imagine an Englishman who wants to go to the United States. One of the first things he has to do is get a visa from the US Embassy. So one day he goes along to Grosvenor Square, in London, where the American Embassy is to be found. There he asks one of the clerks what he has to do.

The US Embassy

An Englishman would like to visit the United States, and has decided to go along to the US Embassy for information about visas. Listen and repeat:

Good morning. ___

Good morning. I was wondering if you could help me. I'd like to go to the United States. How do I go about getting a visa? ___

If you'd like to go along to the visa office on the second floor, they'll be able to tell you everything you need to know. ___

Lovely. Thanks very much. ___

Good morning. Can I help you? ___

Yes. I'd like to obtain a visa to visit the United States. ___

I see. Do you want to work or study there? ___

No, I just want to go for a holiday. ___

I see. Well, you need to apply for visa B2, which is the normal tourist visa. ___

Do I have to bring along any documents or anything? ___

Yes, you'll have to bring your passport with you, which has to be valid for at least six months from the date of entry into the US. ___

I see. How long is the visa valid for? ___

It's valid for a period of a year. ___

And is it possible to make more than one trip to the States in that period? ___

Oh, yes. It allows you an unlimited number of trips. ___

But I can't work or study while I'm there. ___

That's right. The only exception we make to this rule is for language courses. But of course, being British, you won't be interested in that. ___

I see. Now, do I have to come here to get the visa? ___

No, no. You can mail the application to the office. But you mustn't forget to include your passport and a large, stamped addressed envelope. ___

How long does all this take? ___

Well, it depends, but usually there aren't too many problems for a normal B2 visa. A couple of weeks, I suppose. ___

I see. Oh. Do I have to send my wife's passport as well? ___

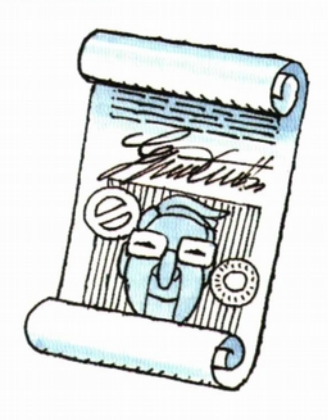
If she's going with you, yes. ___

There is very little new vocabulary in the dialogue that takes place between the Englishman and the clerk, and for the most part you'll have little trouble guessing what the new words mean. There are a couple of expressions, however, that you might not be able to interpret from the context.

You can find the first one in this sentence: **How do I go about geetting a visa?** The phrasal verb **to go about** followed by a gerund and an object is actually quite common in English. It means **to make a start at doing something**. You can find this verb used with just an object, as well: **The clerk was going about his wordk**.

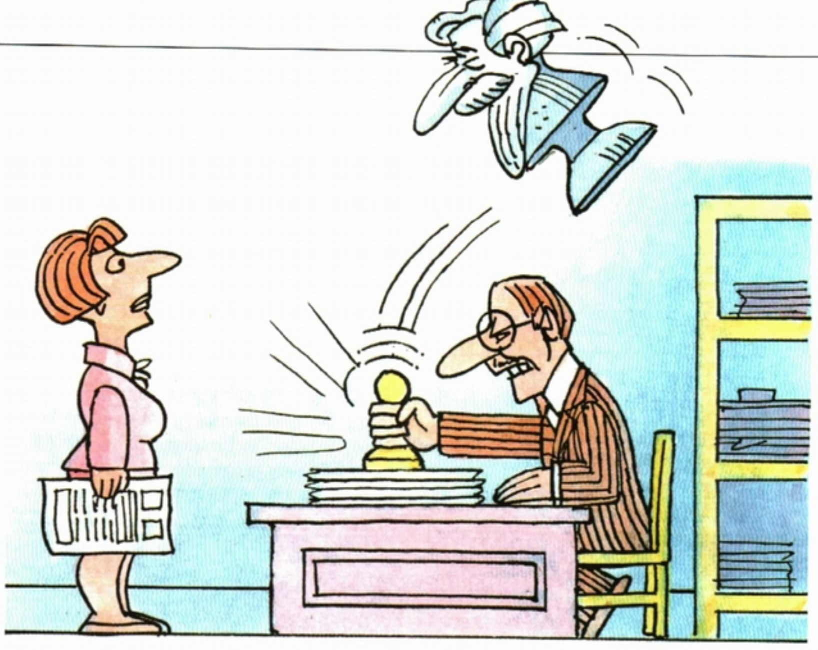
The second problematic piece of vocabulary is **stamped addressed envelope**. This is nothing more than an envelope with a stamp on it and the address of the person who is sending it. It is put into applications for passports, driving licences and other official and semiofficial documents. This makes it easier and quicker to send the documents back to the person who is asking for them.

Finally, let's have a look at two other sentences that come up in the course of the dialogue: **You'll have to bring your passport with you, which has to be valid for at least six months from the date of entry into the US; Do I have to send my wife's passport as well?** In the first one, **of** is used to connect two nouns (**date of entry**). In the second one, you'll notice that the so-called 'Saxon genitive' is used to do the same thing (**my wife's passport**). Now, you've already dealt with these two forms in the past, but in reality things aren't quite as simple as they look. It's possible, for example, to say **the passport of my wife** (even though it isn't very common). But you can't say ***the entry's date***. And yet you can say both **the passport's expiry date** and **the expiry date of the passport**. You'll be able to find a full explanation of the reasons why this happens and the differences between these two types of genitive in the GRAMMAR section.



UNIT 87

Driving licences and so on



Our Englishman is not just interested in information about visas, however. He also wants to know about drivind licences, car insurance, breakdowns and other problems related to driving in the USA. So he decides to ask the kind lady a few more questions. In this part of the dialogue, you won't have much trouble at all with the grammar that is used. But there are a number of words and expressions that are new to you, and that you may not be able to understand from the context itself.

The first is the way the clerk uses of **course**. You've seen this in the past, of course, but only when it meant **naturally**. Here the clerk uses it to demonstrate her willingness to help the visitor, and its meaning is closer to **certainly.**

And so on is another useful expression. Look carefully at the way the visitor uses it: **I'm not quite sure about the validity of British driving licences and so on; And what about breakdowns and so on?** Here, he wants to talk not just about driving licences or breakdowns but also about other documents that are important when you want to drive a car abroad or other things that might happen to you. **And so on** is an easy way to avoid listing them all.

Doubly shouldn't be so difficult to guess. It is the adverb that comes from **double**, and it means **twice as much**. So **doubly sure** means **twice as sure**,

The next problem that arises is the phrase **application form**. Now, you know what a form is (you saw it in Unit 68): it's an official document with spaces which have to be filled in with someone's name, address, and so on. **Application** is the noun which derives from the verb **to apply**, which you also saw in Unit 68. Here, of course, it is used as an adjective. So an **application form** is a form which you have to fill in when you want to apply for something.

Cover is another useful word if you're travelling abroad with a car. It means, of course, **insurance. Comprehensive cover** is insurance which protects you against anything (**comprehensive** is a famous false friend; you'll be able to learn more about it in the VOCABULARY section).

Finally, there is the little expression **reciprocal agreement**. The first word, **reciprocal**, shouldn't be too difficult to understand, as it's actually very close to an Spanish word. **Agreement** is the noun that comes from the verb **to agree**, which you've already seen. So a **reciprocal agreement** is when two countries or organizations agree to give each other's citizens or members the same kind of services which they normaly give their own.

Reciprocal agreements

The English visitor to the US Embassy has some other questions for the clerk:

There's something else I wanted to ask. ___
Of course. ___
I'd like to hire a car to tour around the country, but I'm not quite sure about the validity off British driving licences and so on. ___
Well, there's usually no problem at all. All European licences allow you to drive in the US. But if you want to be doubly sure, you can always obtain an International Driving Licence. ___
I see. You don't deal with those, I suppose? ___
No, we don't. You have to apply to the DVLC at Swansea. ___
Does it take a long time? ___
No, there's usually no problem. You should have one in a week or two. ___
You don't happen to know where I could get an application form, do you? ___
Any Post Office will have one. ___
Good. And what about breakdowns and so on? ___
Well, if you want comprehensive cover of that type, the best thing to do is to go along to the AA or the RAC. They have reciprocal agreements with a number of motoring organizations in the US. Alternatively, you could write to the American motoring organizations yourself. The biggest is the AAA. ___
You don't happen to have the address, do you? ___
Yes, of course. It's 8111, Gatehouse Road, Falls Church, Virginia, VA 22047. ___
Lovely. Well, you've been very helpful. Thanks very much. ___
Don't mention it. Have a nice day. ___
You too. Goodbye. ___

What's all this, then?

In this dialogue, pay particular attention to the position of the question tags:

Good morning, sir. ___
Good morning, officer. Nothing wrong, I hope? ___
Oh no, sir. Well, not yet, anyway. Would you like to bring your car over here, please? ___
Yes, o course. ___
Could you open the boot, please? ___
Certainly. ___
Now then, let's have a look. ___
I haven't done anything wrong, have I, officer? ___
No, no, there's no need to worry. It's just a routine customs check, sir. Could you open your suitcases, please? ___
I'm sorry? ___
Could you open your suitcases, please? ___
Ah. Yes, okay, then. ___
Oh. What's all this, then? Dear, oh dear. ___
What's wrong? ___
Well, you do realize, don't you sir, that you're only allowed three hundred cigarettes per person? ___
Three hundred? But... but the man at the duty-free shop on the ferry said we were allowed four hundred. ___
Well, I'm afraid he was wrong, sir. And you've got too much alcohol, as well. ___
Oh, dear. What does that mean? ___
Well, it means that we'll have to impound all the goods you have over the normal allowance, unless you want to pay the excess duty on them, of course. ___
I see. How much does that come to? ___
Now, then. You've got four hundred cigarettes more than you should have. And three litres of whisky over the limit. That comes to a total of £43.68, sir. ___
Good lord. I didn't think it would be that much. ___
Pardon? ___
Nothing. Er... I'll just see if I've got the money. You don't accept cheques, I suppose, do you? ___
No, we don't, sir. ___
One second. Miriam. How much money have you got? ___
Hold on. I'll just have a look in my purse. I've got about thirty pounds. ___
Oh, that's alright, then. I've got fifteen, so we should have enough. ___
But how are we going to pay for the petrol to get home? ___
I'll use my credit card. There you are, officer. ___
I'll just get your change, sir. And you'll need an authorization for the surplus goods. Here you are, sir. And here's your change. Hope you enjoyed your holiday, sir. ___
Oh, yes. It was wonderful. ___

Phil goes through the customs

Let's move on now from a situation in which a person has to handle bureaucracy to a situation in which someone comes into contact with the law. Phil and Miriam have just been to the continent for a brief holiday with their two children, Frank and Sue. On their return journey, of course, they have some duty-free goods with them, which they bought on the ferry. Unfortunately, however, they bought more than they were allowed to, as a customs officer discovers when he stops them at Dover.

One of the most interesting points that comes up in this dialogue is the way in which the various speakers use the word **then**. As you can see, **then** is very often used to give force to a statement, as in the expressions **What's all this, then?** and **Oh, that's alright, then**. Sometimes it can be used in this way with otherr words, and especially **now: Now then, let's have a look; Now, then. You've got gour hundred cigarettes more than you should have**.

Notice the position of some of the question tags that are used, as well: **I haven't done anything wrong, have I, officer? Well, you do realize, don't you sir, that you're only allowed three hundred cigarettes per person?** As you can see, question tags often come before a way of addressing someone **(sir, officer)** when these are at the end of a statement. And when there is more than one clause in a sentence, question tags usually go at the end of the clause they refer to.

Finally, let's have a look at some of the vocabulary that crops up in the dialogue. **Dear, oh dear** is not a term of endearment! It's an interjection that people usually use to show surprise, anger, sorrow or disappointment. Here the officer is supposedly expressing sorrow for the fact that Phil has brought home too many duty-free goods. However, it may well be ironic!

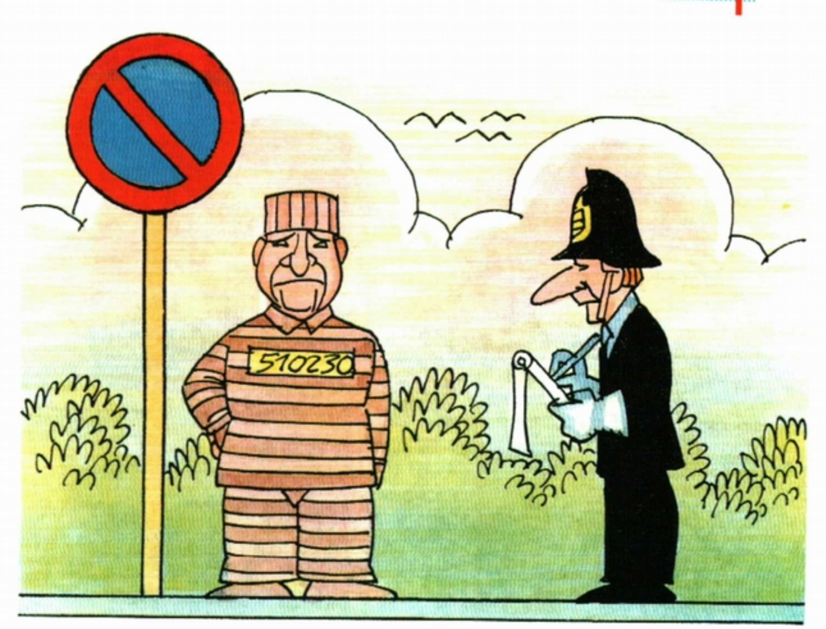
When somebody **impounds** something, it means that they take it away from the owner until her or she claims it back, usually after paying a fine. **To come to** is a phrasal verb that means **to amount to**. And **that** in the sentence **I didn't think it would be that much** is being used to make the meaning of the word that follows much stronger. Phil is clearly surprised at the amount of money he has to pay!



El parque Kakadu, tierra de caimanes

Esta amplia región protegida, en el nordeste del Territorio, comprende dos zonas diferentes: una parte de llanura lacustre (en las fotos) drenada por ríos que llevan todos el mismo nombre (Alligator Rivers) del caimán, que es su principal habitante; y otra parte rocosa y escarpada, recorrida por gargantas espectaculares y por arroyos límpidos. También las frías aguas dulces están infestadas de caimanes o aligátores, pero de un tipo más pequeño que los de laguna y prácticamente inocuos. Ambas especies de reptiles estuvieron en peligro de extinción hace un tiempo, pero han registrado un considerable aumento tras la entrada en vigor de leyes proteccionistas. El parque nacional también es conocido por sus admirables pinturas rupestres, testimonio de la antigua cultura aborigen.

Speeding along the South Circular



Unfortunately, Phil's troubles are not over yet. After his brief but expensive stop at the customs office at Dover, Phil takes the motorway to London. At a certain point, however, the motorway finishes and he has to take the South Circular (a ring road around South London). At this point, he is stopped again, this time by a policeman, who gives him a nice £50 fine for speeding!

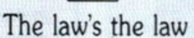
Speeding, of course, is what you do when you drive faster than the law allows. But if you look closely at the sentence in which this word appears, you'll notice that there's something else about it which is new to you: **We can't have people speeding in built-up areas, can we?** The part that begins with **speeding** is, in fact, a new kind of clause, called a **participle clause**. As you can see, it behaves a little like an adjective, because it tells us something about the noun **people**. These clauses are actually very common in English, and you'll be able to find a full introduction to them in the GRAMMAR section.

Remember the expression **built-up area**, as well. This is an area in which there are lots of buildings. Towns and cities are built-up areas, for example.

At one point Miriam says to Phil that he put his driving licence in the **breast pocket** of his jacket. The **breast** is the front part of the body between the neck and the stomach, so the **breast pocket** of a jacket is the pocket on the top left-hand side.

Don't make a mistake with the word **slip**, either. When the policeman talks about a **slip** in this dialogue, he is actually referring to the small piece oof paper which he gives Phil. The word can refer to virtually any small piece of paper, not just official documents like this.

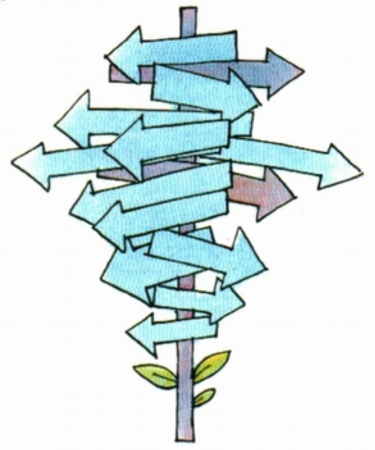
Finally, there is a phrasal verb which is worth noticing: **to let someone off**. As you'll probably be able to guess from the context, it means **to excuse someone from punishment.**



The law's the law

Phil is travelling along the South Circular when he's stopped by a policeman:

Good afternoon, officer. Anything wrong? ___
Yes. You were doing forty miles an hour in a built-up area, sir. ___
Oh. Is this a built-up area?
Yes, it is. Could I see your driving licence, please?
Yes... err... where did I put it? Miriam? You haven't got my driving licence in your handbag by any chance, have you? ___
No, you've got it. I saw you put it back in the breast pocket off your jacket when we stopped for a coffee on the M20. ___
Did I? Oh yes. Here it is. ___
Thank you. Mmm. Well, I'll have to give you a fine, I'm afraid, sir. We can't have people speeding in built-up areas, can we? There is a 30-mile-an-hour limit here. That'll be £50, sir. ___
£50? But we haven't got £50. ___
I see. Well, in that case you'll have to go along to your nearest police station to pay the fine within ten days. Take this slip with you. ___
But, officer. We've just come back from holiday. You couldn't let us off just this once, could you? ___
Sorry, sir. The law's the law, as they say. ___
Very well, then. ___
Thank you, sir. Try and be a little more careful in future. Have a nice trip home. ___
Oh, I will. Thank you. ___





A pain in the neck

Listen to Phil describing his trip home from the Continent. How is the letter *i* pronounced?

So how was your trip to France?
Awful. There were no problems going, but the return journey was a real pain in the neck.
Why? What happened?
Well, when we got to Dover we were stopped by the customs. They made me open the boot of the car, and when they discovered that we had gone over the limit with the cigarettes and the whisky then told us they would have to impound them if we didn't pay the difference.
So what did you do?
Well, we paid, of course. It cost £43.68.
It was a real nuisance. Neither of us had much money at all.
They did give you a receipt, didn't they?
Oh, yes.
Because you never know. They might lie about it and keep the cash themselves.
Anyway, when we got to Bexley — yo know, just at the point where you get onto the South Circular — we were stopped by the police.
Why?
Well, he said we were speeding.
And what happened?
He gave us a £50 fine.
On, no.
And when we stopped on the M1, someone tried to steal the car.
You're joking!
No. We were at Newport Pagnell. Frank and I were getting something to drink when Miriam and Sue decided to go to the ladies. Just as I was giving the cashier the money for the drirnks, I saw someone trying to open the door of the car.
Did you get hold of him?
No, he was too quick. When he saw us coming, he jumped into a waiting car and they disappeared down the motorway.
Why didn't you tell the police?
We did, but by then it was too late. So what started out as a brief trip to the Continent with the family became a nightmare.

Look in my i's and give me a fine

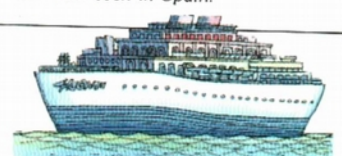
In Units 85 and 86 you looked at the different ways in which the two vowels *a* and *e* can be pronounced in English. In the next dialogue, you'll be able to do exactly the same with *i*. This time, however, let's try and do things a little differently.

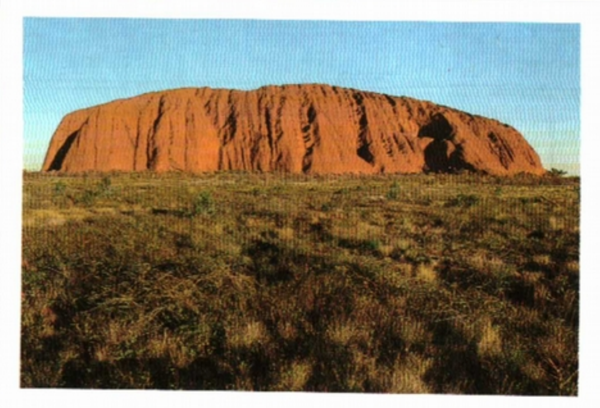
First of all, look through the dialogue and see if you can predict the way in which the letter *i* is pronounced each time it appears. Then listen carefully to the dialogue recorded, stopping just before you come across a word with an *i* in it. Listen carefully to the way the speakers pronounce it. You will, of course, have a second chance to see how the general rules for the pronunciation of this letter work (as you may remember, you saw these for the first time in Unit 47). But you will also see nearly all of the exceptions to the rules. Good luck!

How to steal a ship

In one way or another, the Anglo-Saxons always seem to get involved in the biggest crimes (leaving to one side the famous, but unverified, story of the gold which was supposed to have been stolen from the Reichsbank in 1945). The biggest bank robbery that has ever happened, for example, took place in Lebanon in 1975, when a British bank, the British Bank of the Middle East, was robbed of nearly 50 million dollars. The biggest train robbery that ever took place was another British affair. On the night of the 8th August, 1963, a gang ambushed a mail train on its way to Glasgow and escaped with $2,631,784.

But the most audacious robbery of all took place in Canada. On the 5th of June, 1966, N. William Kennedy cut the cables of the 16-ton ship Orient Trader, which was anchored in Wolf Bay, on the St Lawrence Seaway. He then steered the ship out of the bay where he was met by a tugboat with his friends aboard. The ship was next seen in Spain!





Ayers Rock aflora del desierto

Internarse en un desierto rojizo, llano y uniforme, hasta divisar de repente un peñasco solitario de cima plana y de contornos sinuosos: ésta es la experiencia inquietante que se ofrece a millares de turistas que visitan Ayers Rock (345 metros, en las fotos). Incluso para el profano, la visión adquiere ribetes vagamente mágicos; de más está decir que, para los aborígenes, el lugar y las pinturas que lo decoran están cargados de explícitos mensajes sacros. La fisonomía de la roca convoca, en efecto, la presencia de una huella sobrenatural, especialmente a la hora de la puesta del sol, cuando los tonos cromáticos del rojo varían sensiblemente hasta que, por la noche, el marrón deja espacio al gris uniforme.

UNIT 87

A cada uno su impreso



La conversación de esta Unidad está ambientada en una oficina pública, donde una mujer trata de obtener el impreso adecuado para solicitar un permiso internacional de conducir. La escena se repite a menudo en la realidad: filas interminables de personas que se quejan, empleados que dan informaciones contradictorias, códigos incomprensibles para una cantidad de diferentes papeles; pero el final es, paradójicamente, feliz. Después de haber obtenido el suspirado impreso, si bien de modo totalmente casual y después de una tramitación kafkiana, la protagonista se desahoga con un **Hoorray!** (¡hurra!) de satisfacción. Lástima que la burocracia transforme una solicitud tan simple en una batalla...



Esta vez son realmente pocos los vocablos que aún no conoce: **shotgun** es el 'fusil de caza'; **directory** significa 'lista', 'índice', y en este contexto se refiere a todos los impresos disponibles con la indicación de su función; **filing cabinet** es el 'armario para archivar los ficheros'; **to complain** quiere decir 'reclamar', 'quejarse', y va siempre seguido por la preposición **to** antes del sustantivo o del pronombre al cual está referido.

Note, además, las siglas de los impresos **DVLC6As** y **NHH89/Es**: las s finales simplemente indican el plural.



The Queen of the thriller

Ever since the publication of Edgar Allan Poe's 'The Murders in the Rue Morgue', English and American writers have excelled in crime stories: Wilkie Collins, Dashiell Hammett, Raymond Chandler are just a few of the many authors that have developed crime fiction into a literary genre. But, in this century at least, there is one name that outshines them all, at least for popularity: Agatha Christie.

In her long life (she died in 1976 at the age of 86), Agatha Christie wrote no less than 87 novels (the last one, Sleeping Murder, was published after her death). Some of them have been translated into 103 different languages, and sales of her books so far exceed 300 million copies. The key to her success lay in her ability to keep the suspense going right to the end of the book, at the same time creating extremely complex plots and memorable characters (the most famous of whom is probably Miss Marple, the spinster with a razor-sharp brain).

But there is a little mystery about Agatha Christie's own life, however, which has yet to be solved. While still a young authoress in the late 1920s, she actually disappeared completely for a period of a few moths. Despite frantic searches by her publisher, no-one could find her. Then, just as suddenly, she reappeared again. Until the day she died, she never told anybody where she had been.



THE LABYRINTH

~ How long have you been waiting? ___
~ Hours. All I wanted to do was apply for an International Driving Licence, but no-one seems to know which form I have to use. First I went to that window over there, and the woman there told me to go over there, and the man there told me to come here... ___
~ I had to get an International Driving Licence last year when we went abroad. You need form IDL 1A. ___
~ IDL 1A? But the man I talked to in the last queue said it was DVLC 6B. ___
~ No. DVLC 6B's the application form for renewing an ordinary licence. IDL 1B's the one you want. ___
~ IDL 1B? But I thought you just said IDL 1A. ___
~ Did I? Oh. Maybe it is IDL 1A. ___
~ Can I help you? ___
~ Yes. I need an application form for an International Driving Licence, please. I think it might be IDL 1A or IDL 1B, or it might be DVLC 6B, but I'm not sure. ___
~ I see. One second. Excuse me, Mr Stodge. ___
~ Yes? ___
~ Do you know what form you have to use to apply for an International Driving Licence? ___
~ It's ABA 8F, I think. ___
~ Where are they? ___
~ They're over there. ___
~ Ah, yes. Thank you. Here you are. ___
~ Are you sure this is the right form? ___
~ Yes. Mr Stodge said so. ___
~ Well, I think Mr Stodge might be wrong. It says here that this form is to be used for asking for a shotgun licence. ___
~ Is it? Dear, oh dear. Hang on. Mr Stodge? ___
~ Yes? What is it now? ___
~ This isn't the form for an International Driving Licence. This is a form for a shotgun licence. ___
~ Ah. I see. Well, you'd better have a look in the directory, then. ___
~ Where is it? ___
~ Over there. On top of the filing cabinet. ___
~ Driving licence... driving licence... Ah! Here it is. Form DL66/A. Mr Stodge? ___
~ Yes? ___
~ Do you know where I can find form DL66/A? ___
~ They're over there, I think. Underneath the DVLC 6As and the NHH89/Es. ___
~ Here you are. ___
~ But this is an application form for a motorboat licence... ___
~ Oh, that's strange. ___
~ Look, this service is terrible. I want to complain to the person in charge. ___
~ Well, if you want to make a complaint, you have to fill up a form first. POC55. ___
~ Right. Well, give me one and I'll fill it out, then. ___
~ Right, then. Here you are. ___
~ But this isn't a form for making a complaint. This is a form for... an International Driving Licence. Hooray! I've got one! ___



Vistos por fuera y por dentro

El origen de la pintura rupestre aborigen se pierde en la noche de los tiempos. Algunos de los géneros más estilizados son atribuidos nada menos que a la obra de genios o de duendes, también llamados «Mimi». Otras técnicas de representación, más recientes y elaboradas, implican una visión singular de la realidad: el estilo de «rayos x» reproduce a los animales y a los hombres esbozando no sólo el aspecto externo sino también los órganos internos. Aún persiste el hábito de pintar en la roca las cabezas aureoladas de seres sobrenaturales carentes de boca. Los ciclos de pintura están diseminados en muchos de los lugares sagrados para los indígenas; pero no todos están abiertos a los turistas. En las imágenes, pinturas rupestres de Arnhem Land y del parque Kakadu.



El periódico de hoy como el pasaporte de John

El genitivo sajón y el genitivo con of

Para relacionar dos sustantivos entre ellos se puede recurrir, además de la yuxtaposición, tratada en la Unidad 85, al genitivo sajón o bien al genitivo seguido por la preposición **of** y por el nombre del poseedor.

Por norma, se usa el genitivo sajón cuando el poseedor es un ser viviente (**John's passport**; **a girl's voice**; **lamb's wool**), mientras que se utiliza el genitivo con **of** cuando el poseedor es algo inanimado (**the cost of the house**; **the leg of the table**). No obstante, existen varias excepciones a esta regla, y se deben conocer por lo menos las principales.

El genitivo sajón y el genitivo con **of** pueden ser usados casi indiferentemente en los siguientes casos: cuando el sustantivo indica el resultado de una actividad humana (**the book's author, the author of the book**; **the passport's expiry date, the expiry date of the passport**); en presencia de nombres colectivos que representan un grupo de personas (**the Government's policy, the policy of the Government**); con los nombres indefinidos (**anyone's responsibility, the responsibility of anyone**); con nombres que indican localidades geográficas (**Scotland's fauna, the fauna of Scotland**).



El genitivo sajón es más usado que el genitivo con **of** en los siguientes casos: con expresiones que se refieren al valor en dinero de algo y utilizan el término **worth** (**five pound's worth of petrol**); cuando el genitivo expresa un período de tiempo (**today's newspaper**; **three month's holiday**); junto a nombres de lugares seguidos por un superlativo (**New York's largest park**).

En cambio, se usa el genitivo con **of** en los siguientes casos: con expresiones que indican conceptos abstractos (**the cost of living**; **the meaning of life**); junto a términos que expresan una cierta parte o cantidad (**a slice of cake**; **a bit of both**; **a piece of paper**); con vocablos tales como **back**, **bottom**, **edge**, **end**, **front**, **inside**, **middle**, **outside**, **top** (**in the middle of the room**); junto a términos que expresan una relación entre contenedor y contenido (**a packet of cigarettes**; **a glass of beer**); cuando el sustantivo al que se refiere el genitivo va seguido por locuciones que lo describen ulteriormente (**This is the car of that man in the blue jacket**; **This is the bag of that woman talking to the customs officer**).

Las oraciones implícitas introducidas por los participios

En inglés los participios presente y pasado (**present participle** y **past participle**) pueden introducir oraciones implícitas (**participle clauses**). Estas tienen la función, similar a la de los adjetivos, de calificar ulteriormente el sustantivo al cual se refieren. Si son transformadas a la forma explícita, las **participle clauses**, normalmente, corresponden a oraciones relativas donde el verbo comprende un participio presente, si está en la forma activa, o bien un participio pasado, si está en la forma pasiva. Compare los siguientes ejemplos:

The woman talking to that officer is my wife.

The woman who's talking to that officer is my wife.

The man stopped by the policeman was driving too fast.

The man who was stopped by the policeman was driving too fast.

Las **participle clauses** introducidas por el **present participle** se refieren a acciones que ocurren contemporáneamente a la acción expresada por el verbo principal. Donde falte esta contemporaneidad, es necesario recurrir a una oración relativa:

We can't have people speeding in built-up areas.

The lady standing in the queue with us yesterday was very kind.

Can you see the policeman who stopped us yesterday?

Look! There goes the man who helped us at the post office.

Si el **present participle** está referido a una persona o a una cosa en particular, éste corresponde siempre a lo que en una oración explícita sería un tiempo continuo:

The man sitting by the door is the person in charge.

All the people standing in that queue wanted a visa for the States.

En cambio, para hacer eficaz el sentido de un tiempo simple, hay que recurrir a una oración relativa explícita:

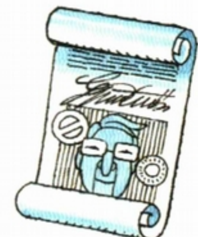
Where is the clerk who usually works in that room?

The officer who gave me the address of the DVLC didn't know it moved three months ago.

Por otra parte, cuando el sustantivo al que se refiere tiene un significado general, el **present participle** puede tener el sentido de un tiempo simple:

People going to the States need a visa.

Anybody speeding will be fined £50.



En esta sección ha aprendido:

- cuándo usar el genitivo sajón o el genitivo con **of**;
- las **participle clauses**: funciones, uso y particularidades.

UNIT 87

Con la agudeza de Sherlock Holmes

¿Quién es el más famoso paladín de la justicia de la novela policíaca inglesa del siglo XIX? Naturalmente, Sherlock Holmes, el investigador fruto de la fantasía de sir Arthur Conan Doyle (1859-1930), convertido en símbolo de la inteligencia lúcida y racional al servicio de la justicia. En efecto, en los numerosos relatos de Conan Doyle, el flemático detective logra resolver los casos más intrincados gracias a sus deducciones lógicas. Su impecable ayudante, el doctor Watson, testigo fiel de sus aventuras, es quien en primera persona realiza el relato de las investigaciones.

El fragmento que le presentamos en estas páginas está tomado de **'The Hound of the Baskerville'** ('El sabueso de los Baskerville'), publicado en 1902. Después de varios días de largos preparativos y exhaustivas investigaciones, Holmes ha tendido una trampa para capturar la terrible bestia de origen sobrenatural que amenaza a los descendientes de la noble familia Baskerville. Según la leyenda, el animal vaga por una selva oscura en el condado de Devon, donde reside la familia.

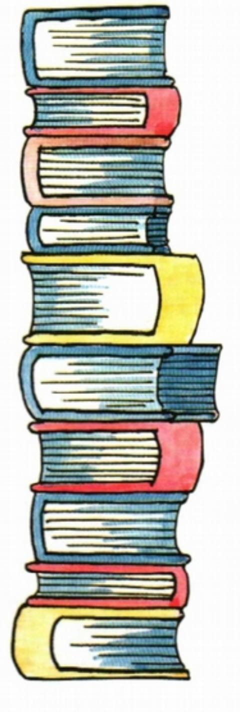
En la escena escogida, Holmes, el doctor Watson y el detective Lestrade esperan que sir Henry Baskerville salga de su casa, presumiblemente seguido por el terrible perro. Sin embargo, les sorprende la imprevista aparición de la niebla, que amenaza el éxito de la operación. Pero de la niebla aparece súbitamente la silueta de Sir Henry, y se escucha de repente el jadeo inconfundible de una bestia feroz...



La fisonomía de Sherlock Holmes ya nos es tan familiar que no dudamos en reconocerla aun en una simple silueta como la de aquí al lado.



Holmes struck[1] his hand passionately upon[2] the rock in front of us, and stamped[3] his feet in his impatience.
'If he isn't out in a quarter of an hour the path will be covered[4]. In half an hour we won't be able to see our hands in front of us.'
'Shall we move farther back upon higher ground?'
'Yes, I think it would be as well[5].'
So as the fog-bank flowed[6] onwards we fell back[7] before it until we were half a mile from the house, and still that dense white sea, with the moon silvering its upper edge[8], swept slowly and inexorably on[9].
'We are going too far,' said Holmes. 'We dare not take the chance of his being overtaken[10] before he can reach us. At all costs we must hold our ground[11] where we



1. **Struck:** frotó.
2. **Upon:** sobre.
3. **Stamped:** pisoteó.
4. **The path will be covered:** el sendero estará cubierto (por la niebla). Holmes, Watson y Lestrade están observando el sendero por donde sir Henry debería llegar.
5. **As well:** mejor.
6. **The fog-bank flowed:** el banco de niebla fluía.
7. **We fell back:** retrocedimos.
8. **Silvering its upper edge:** dando reflejos plateados en su margen superior.
9. **Swept slowly and inexorably on:** se extendió lenta e inexorablemente.
10. **Overtaken:** alcanzado.
11. **At all costs we must hold our ground:** debemos mantener nuestra posición a toda costa.
12. **Clapped:** puso.
13. **Thank Heaven:** gracias al cielo.
14. **Steps:** pasos.
15. **Moor:** páramo.
16. **Crouching:** agachándonos.
17. **We stared intently at the silvertipped bank:** observamos con atención el banco de niebla de cima plateada.
18. **Grew:** se hicieron (se volvieron).
19. **The man whom we were awaiting:** el hombre que estábamos esperando.
20. **Star-lit:** iluminada por las estrellas.
21. **Swiftly:** rápidamente.
22. **He glanced:** lanzaba una mirada.
23. **Ill at ease:** a disgusto.
24. **'Hist!':** ¡sst!
25. **Sharp click:** chasquido seco.
26. **A cocking pistol:** un revólver que era cargado. Aquí, el gerundio del verbo **to cock**, 'cargar un arma', es utilizado como adjetivo.
27. **Crisp:** seco, neto.
28. **Patter:** golpeteo.
29. **Crawling:** rastrero.
30. **We glared at it:** lo observamos.
31. **Uncertain:** inciertos.
32. **To break from:** surgir, aparecer.
33. **Pale and exultant:** pálidos y excitados.
34. **Shining:** brillaban. Es un óptimo ejemplo de **participle clause**, del cual se habla en la sección GRAMMAR.
35. **In the moonlight:** en el claro de luna.
36. **They started forward:** saltaron adelante.

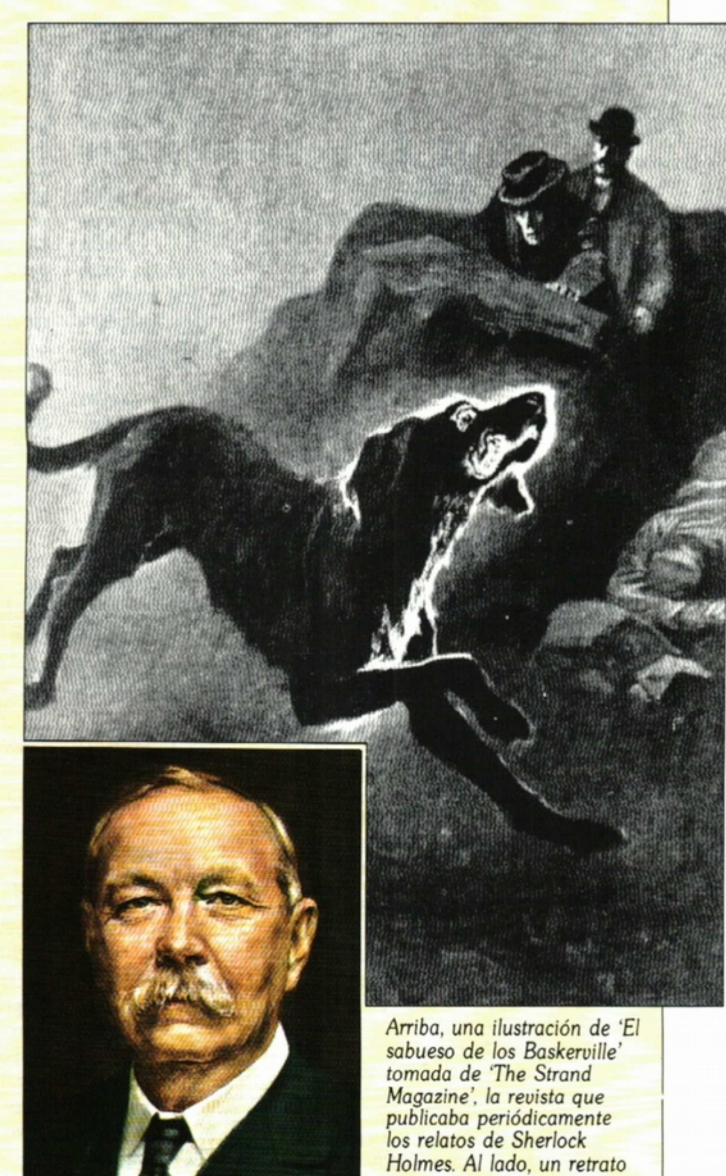
are.' He dropped on his knees and clapped[12] his ear to the ground. 'Thank Heaven[13], I think that I hear him coming.'

A sound of quick steps[14] broke the silence of the moor[15].

Crouching[16] among the stones we stared intently at the silver-tipped bank[17] in front of us. The steps grew[18] louder, and through the fog, as through a curtain, there stepped the man whom we were awaiting[19]. He looked round him in surprise as he emerged into the clear, starlit[20] night. Then he came swiftly[21] along the path, passed close to where we lay, and went on up the long slope behind us. As he walked he glanced[22] continually over either shoulder, like a man who is ill at ease[23].

'Hist!'[24] cried Holmes, and I heard the sharp click[25] of a cocking pistol[26]. 'Look out! It's coming!'

There was a thin, crisp[27], continuous patter[28] from somewhere in the heart of that crawling[29] bank. The cloud was within fifty yards of where we lay, and we glared at it[30], all three, uncertain[31] what horror was about to break from[32] the heart of it. I was at Holmes' elbow, and I glanced for an instant at his face. It was pale and exultant[33], his eyes shining[34] brightly in the moonlight[35]. But suddenly they started forward[36] in a rigid, fixed stare[37], and his lips parted in amazement[38]. At the same instant Lestrade gave a yell[39] of terror and threw himself face downwards upon the ground[40]. I sprang[41] to my feet, my inert hand grasping my pistol[42], my mind paralyzed by the dreadful shape[43] which had sprung out[44] upon us from the shadows[45] of the fog. A hound it was[46], an enormous coal-black[47] hound, but not such a hound as mortal eyes have ever seen. Fire burst[48] from its open mouth, its eyes glowed[49] with a smouldering glare[50], its muzzle[51] and hackles[52] and dewlap[53] were outlined in flickering flame[54]. Never in the delirious[55] dream of a disordered[56] brain could anything[57] more savage, more appalling[58], more hellish[59] be conceived[60] than that dark form[61] and savage face which broke upon[62] us out of the wall of fog.



Arriba, una ilustración de 'El sabueso de los Baskerville' tomada de 'The Strand Magazine', la revista que publicaba periódicamente los relatos de Sherlock Holmes. Al lado, un retrato de sir Arthur Conan Doyle.

37. **Fixed stare:** mirada fija.
38. **Parted in amazement:** se abrieron por la sorpresa.
39. **Yell:** grito.
40. **Threw himself face downwards upon the ground:** se echó al suelo boca abajo.
41. **I sprang:** salté.
42. **My inert hand grasping my pistol:** (mientras) mi mano inerte aferraba la pistola. Otro ejemplo de **participle clause.**
43. **Dreadful shape:** forma horrible.
44. **Hand sprung out:** había saltado fuera.
45. **Shadows:** sombras.
46. **A hound it was:** era un sabueso. Fíjese en la construcción enfática.
47. **Coal-black:** negro como el carbón.
48. **Burst:** salía, escapaba.
49. **Glowed:** brillaron.
50. **Smouldering glare:** mirada candente (enrojecida).
51. **Muzzle:** hocico.
52. **Hackles:** pelo en torno al cuello.
53. **Dewlap:** papada.
54. **We outlined in flickering flame:** estaban delineados por las llamas.
55. **Delirious:** delirante.
56. **Disordered:** enfermo.
57. **Could anything:** advierta la inversión del sujeto con el verbo. La frase está introducida por el adverbio **never** seguido por un complemento de lugar en dónde figurado.
58. **Appalling:** escalofriante.
59. **Hellish:** infernal.
60. **Conceived:** concebido.
61. **Form:** silueta.
62. **Broke upon:** se mostró.







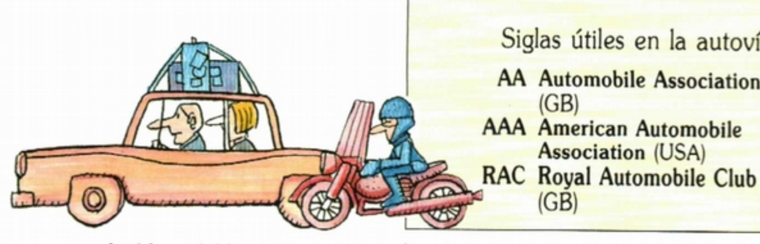
allowance	cantidad permitida
alternatively	como alternativa
application	solicitud, pedido
authorization	autorización
breakdown	avería
breast	pecho
breast pocket	bolsillo de la chaqueta
brief	breve
built-up area	centro urbano
careful	atento
(to) claim back	pedir la devolución
(to) come to	asciende a
(to) complain	reclamar, quejarse
comprehensive	global, completo, exhaustivo
cover	cobertura
customs	aduana
date of entry	fecha de ingreso
directory	lista, índice
(to) mail	enviar por correo
motoring organization	organización motorista
nightmare	pesadilla
receipt	ticket, recibo
reciprocal	recíproco
ring road	cinturón
routine	rutina
shotgun	fusil de caza
slip	trozo de papel
speeding	exceso de velocidad
statement	afirmación
supposedly	presumiblemente
surplus	excedente
term of endearment	diminutivo afectuoso
(to) tour	viajar
unlimited	ilimitado
within	dentro de

Synonyms and antonyms

*El adjetivo **comprehensive** es un **false friend** bastante engañoso. En efecto, no significa 'comprensivo' en el sentido de 'capaz de comprender al prójimo', sino 'global', 'completo', 'cabal'. Una **comprehensive insurance**, por ejemplo, es un seguro global que cubre todos los riesgos posibles, y un **comprehensive analysis** es un análisis completo y exhaustivo.*

*En cambio, para traducir al español 'comprensivo' se puede recurrir a los adjetivos **understanding** y **sympathetic**: **He's a very understanding kind of policeman, who hardly ever gives fines at all; The judge was very sympathetic towards her and only gave her two years**.*

*Finalmente, he aquí otro **false friend**: **sympathetic**, que es muy similar al español 'simpático', pero como ha visto en estas líneas, tiene un significado completamente diferente. En realidad 'simpático' es un término casi intraducible en inglés. Probablemente el término que más se le aproxima es el común **nice**, un adjetivo 'multiuso' que puede adquirir matices de significados diferentes según el contexto donde aparezca: **The customs officer was a really nice person; he let me off with just a warning**.*



Siglas útiles en la autovía

AA **Automobile Association** (GB)
AAA **American Automobile Association** (USA)
RAC **Royal Automobile Club** (GB)

doubly	doblemente
exception	excepción
excess duty	sobretasa
expiry date	fecha de caducidad
filing cabinet	mueble fichero, archivador
force	fuerza
form	impreso
(to) go about	empezar
helpful	disponible
(to) impound	confiscar
interjection	interjección
ladies	aseo para señoras
(to) let someone off	perdonar, dejar ir a alguien





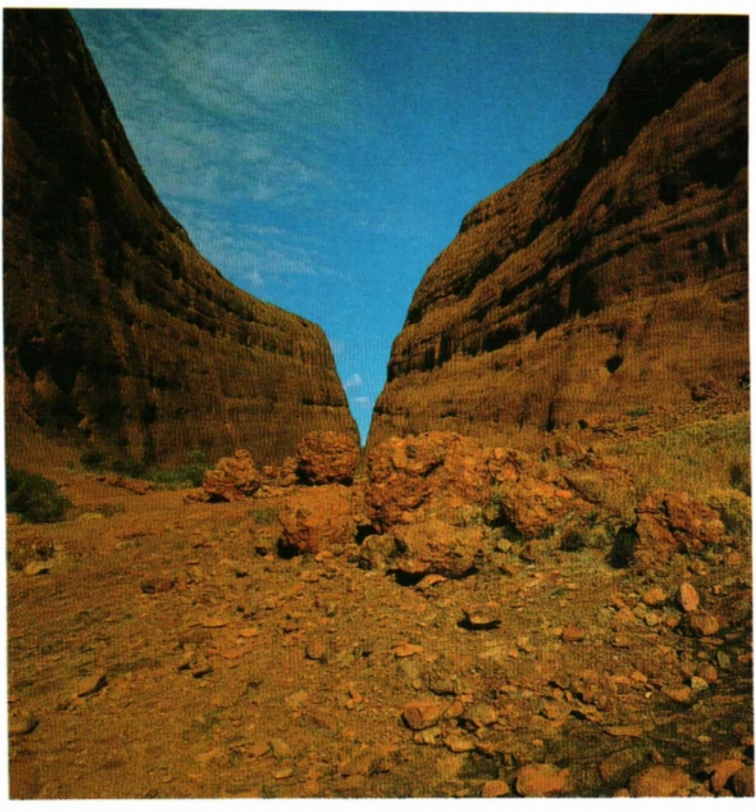
Sobre franqueado con dirección

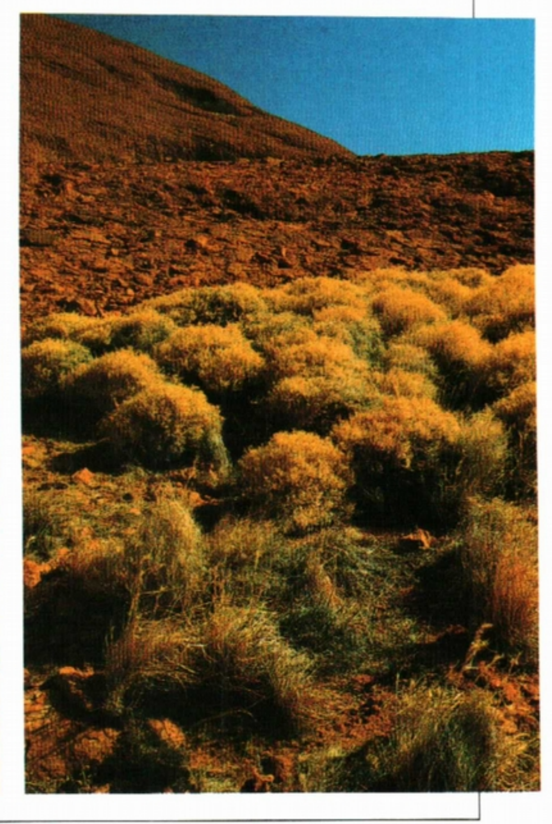
and so on	etcétera
a pain in the neck	una molestia, un pesado
(to) come into contact with...	ponerse en contacto con...
dear, oh dear	¡Dios mío!
stamped addressed envelope	sobre franqueado con la dirección del destinatario
that much	tanto, tan
there's no need	no es necesario

Las montañas de Olga

Del mismo tipo que Ayers Rock, pero menos conocidas, son las cumbres de los montes Olga (fotos inferiores), a unos treinta kilómetros de distancia. Más que verdaderas montañas parecen cimas surgidas de la arena y redondeadas por la acción milenaria de los vientos. Algunos sostienen que por su variedad son aún más sugerentes que el famoso peñasco solitario. Como éste, también los montes Olga esconderían su carga de misterio directamente de la edad de los sueños, o por lo menos así lo afirman los indígenas. Lo cierto es que estos parajes parecen ocultar acechanzas reales para el visitante, a poco que éste se haya dejado sugestionar por los relatos y leyendas que circulan por la zona. A algunas decenas de kilómetros de los montes Olga se encuentra el pueblo turístico de Yulara (foto al lado).









Darwin: viajeros y botellas

La capital del Territorio del Norte, que aún depende del gobierno federal, es quizá la ciudad más cosmopolita de Australia. Su ubicación en la costa septentrional, fácilmente accesible desde las islas del sudeste asiático, la convierte en punto de tránsito de los viajeros. En efecto, en esta ciudad mochilas y maletas parecen ser un ornamento usual de la gente, que siempre está a punto de partir. Además, Darwin (fotos de arriba y abajo) arrastra una fama poco halagüeña: se afirma que es la ciudad en la que más bebidas alcohólicas se consumen. Pero esta dudosa distinción contribuye también a crearle una atmósfera de confín, de última frontera entre Australia y el resto del mundo.





Exercise 1

Transforme estas frases, en los casos en que sea posible, utilizando las **participle clauses**:

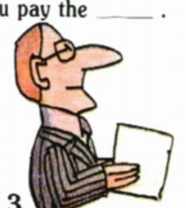
a) Can you see then man who is standing in the queue over there?
b) Anybody who exceeds 30 miles an hour will get a fine.
c) Do you know anybody who has been stopped at customs?
d) I'd like to talk to the policeman who stopped me yesterday.
e) Anybody who was on the motorway between Mancombe and Halscroft was stopped by the police.
f) I didn't like the man who was standing at the next window.
g) The judge who sentenced me was rather nasty.
h) The policeman talked to me for a long time and explained why I shouldn't exceed thirty miles an hour in a built-up area.
i) We sat in our cell all day and played chess.
j) I waited in the queue and looked over the form I had filled in.



Exercise 2

Complete estas frases utilizando los vocablos o las expresiones idiomáticas que ha encontrado en esta Unidad:

a) I _____ with the law; the police gave me a £50 fine for speeding.
b) Why don't you _____ to the man behind the window?
c) You mustn't do more than thirty miles an hour in a _____ .
d) I asked the policeman to _____ , but he wouldn't. He gave me a £50 fine instead.
e) If you send us a _____ , we can get your passport back to you much quicker.
f) That policeman's a real _____ . He's always giving me fines.
g) How do I _____ getting a visa for the US?
h) Do the AA and ACI have a _____ ?
i) You can _____ the goods _____ when you pay the _____ .



Exercise 3

Reagrupe los términos siguientes en base a la pronunciación de la letra *i* y transcríbalos al lado de las 'palabras clave' donde la *i* tenga el mismo sonido. Si es necesario, utilice un diccionario: **seize/choice/bier/first/might/ladies/give/officer/cruise/birth/brief/aid/item/avoid/pier/police/veil/either.**

a) receipt _____
b) limit _____
d) juice _____
d) circle _____
e) wait _____
f) lie _____
g) point _____
h) cashier _____

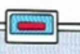
Exercise 4

Marque con SG las parejas de sustantivos que se puedan unir por medio del genitivo sajón, con OF aquellas cuyos vocablos se unen con la preposición **of** y, finalmente, con BOTH las parejas para las que ambas formas son correctas.

a) Father/ International Driving Licence
b) Top/page
c) Amount/fine
d) Police/job
e) Judge/wig
f) Form/number
g) Queue/end
h) Bureaucrat/red tape
i) Lawyer/books
j) Court/decision



Exercise 5



Este ejercicio es un dictado tomado de la sección READING. Primero escuche toda la grabación, luego vuelva a escucharla y transcriba el fragmento aparte. Después confronte lo que ha escrito con el texto que figura en las soluciones.



SOLUCIÓN DE LOS EJERCICIOS

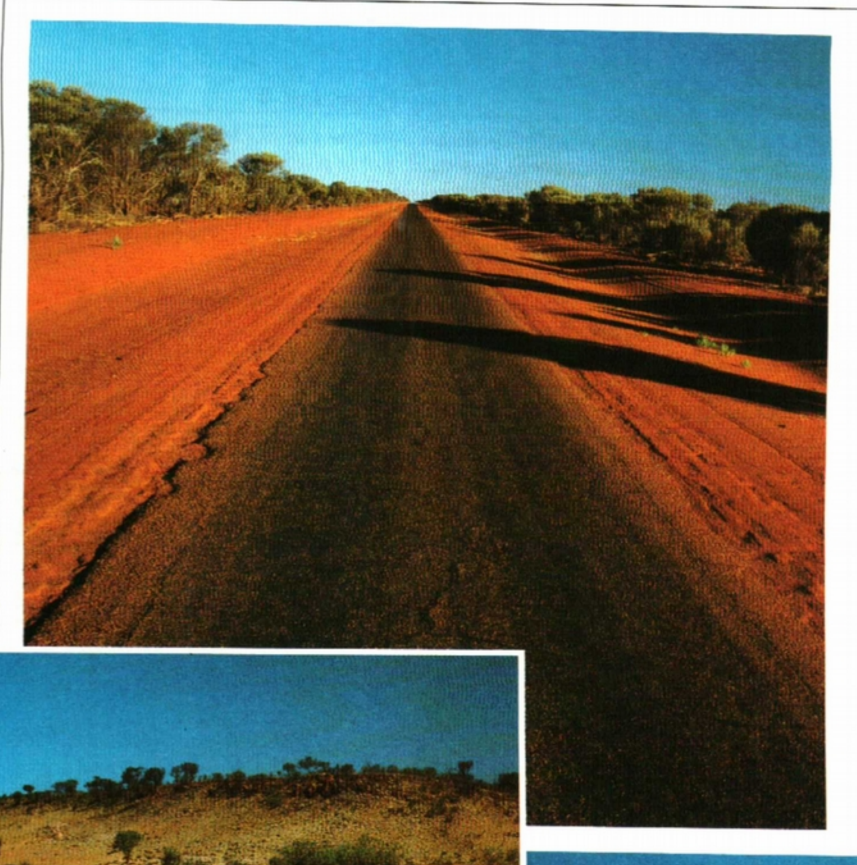
Exercise 1
a) Can you see the man standing in the queue over there? b) Anybody exceeding 30 miles an hour will get a fine. c) - d) - e) - f) I didn't like the man standing at the next window. g) — h) The policeman talked to me for a long time, explaining why I shouldn't exceed thirty miles an hour in a built-up area. i) We sat in our cell all day playing chess. j) I waited in the queue looking over the form I had filled in.

Exercise 2
a) came into contact. b) complain. c) built-up area. d) let me off. e) stamped addressed envelope. f) pain in the neck. g) go about. h) reciprocal agreement. i) claim, back, excess duty.

Exercise 3
a) seize, ladies, brief, police. b) give, officer. c) cruise. d) first, birth. e) aid, veil. f) might, item, either. g) choice, avoid. h) bier, pier.

Exercise 4
a) BOTH. b) OF. c) OF. d) BOTH. e) BOTH. f) OF. g) OF. h) BOTH. i) BOTH. j) BOTH.

Exercise 5
He aquí el texto del dictado: 'We are going too far,' said Holmes. 'We dare not take the chance of his being overtaken before he can reach us. At all costs we must hold our ground where we are'. He dropped on his knees and clapped his ear to the ground. 'Thank Heaven, I think that I hear him coming.' A sound of quick steps broke the silence of the moor. Crouching among the stones we stared intently at the silver-tipped bank in front of us.



Primero pista, luego autovía

La Stewart Highway (en las fotos), que une la capital, Darwin, con Alice Springs, en el sur, atraviesa el territorio exactamente por su centro, recorriendo a lo largo de unos 1.500 kilómetros el mismo trazado de la antigua pista abierta en 1862 por McDowall Stewart. Ciertamente, para el explorador la empresa fue arriesgada: partió desde Alice Springs, dirigiéndose hacia el norte, pero debió retroceder dos veces por falta de víveres y por la hostilidad de los aborígenes. Gracias a su tenacidad, ahora existe una de las carreteras más importantes del interior, flanqueada por desiertos, sabanas y viviendas aisladas, que aparecen muy de vez en cuando sobre la tierra roja. Sin embargo, en época de inundaciones, la carretera suele cubrirse de agua y el tráfico se suspende durante varios días.



